



John Clark  
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# WRITING IMPROV'D

or

## Penmanship made Easy

*In its Useful and Ornamental Parts:*

*With various Examples of all the Hands  
now Practis'd in Great Britain,*

BY

**John Clark Writing-Master and Accomptant,**

BICKHAM

LONDON.

SCULPSIT.

*Printed and Sold  
by Henry Overton at  
the white Horse without  
Newgate LONDON.*

Sold by the Author at his House in Warwick Lane.





2



To the R.<sup>t</sup> Hon.<sup>ble</sup> Sir Samuel Stanier K.<sup>t</sup>  
Lord Mayor of the City of London.  
May it Please Yo.<sup>r</sup> Lordship.

It is well known that the Art of Penmanship had scarce ever reach'd that Degree of Perfection it is now arriv'd at, had it not been for that generous Encouragement which the most Considerable Traders have all along been pleas'd to afford it. And this particular Honour may without partiality be ascrib'd to our own Nation, that Writing and Accompts, not less than Trade and Commerce have given us the Precedence above all others. The natural Dependence which the Art of Writing and Trade have on each other made me think so great and well known a Name in Commerce as yo.<sup>r</sup> Lordship's, would be the best Protection to this Essay. Besides which that High and Eminent Station wherein your Lordship is so worthily plac'd, as the Supreme Magistrate of this Metropolis, together with your Favourable Disposition to encourage all good Endeavours for the Service of the Publick, direct all the useful Arts and Sciences to you of Course, and make it your Lordship's indisputable Right to be a Patron. By these Motives my Lord I was induc'd to hope this Performance might be honour'd with your Lordship's Acceptance, and the Author pardon'd the Liberty he has taken to subscribe himself.

Your Lordship's,  
most humble, & obedient Serv.  
John Clark.  
April y<sup>e</sup> 29. 1714.







## The PREFACE.

i

**T**HE Apologies of Authors being generally but little minded, I shall decline every Thing of that Nature; and only acquaint the Reader, That in a former Book (Entitul'd the Pen-Man's Diverſion) I attempted an Improvement of Writing, particularly the Round-Hand) with ſuch Succeſs as encourag'd me to hope this Performance would not be unacceptable to the Inge-

ous. The Round-Hand being of general Uſe, I have ſhewn the greateſt Variety it in about Twenty four Pieces, written after different Modes, that the Cuſom may chuſe for themſelves what they think moſt beautiful and proper for their Imitation: Tho' the plain Manner of thoſe Pieces of Writing, which I put with the Alphabets of the Round-Text and Round-Hands, is what I recommend as the beſt, to all who are willing to follow my Directions.

The other Hands being either for Ornament, or Uſe of ſuch who belong to the Law, and admitting of little or no Variety, I contented my ſelf with fewer Examples of them, but ſuch as might be moſt proper for the Learner to imitate.

As for the Ornamental Part of Penmanſhip, I have endeavour'd to aſſiſt thoſe who have a Genius that Way by giving them ſome Uſeful Hints in the Introduction, and ſhewing by the Examples, what ſort of Dreſs every Hand ſhall properly admit of. It muſt be confeſs'd, This is not of Uſe to Men of Buſineſs; or any neceſſary Qualification of a Maſter, any further than Cuſtom, and the Practice of the moſt Ingenious Pen-men have prevail'd to the making ſo. Writing is the moſt ſubſtantial Part, the Improvement of which all Pen-men ſhould propoſe to themſelves chiefly to ſtudy. But yet the practice of Striking, and Sprigging of Letters are pretty Ingenious Exerciſes for Youths at their ſpare Hours, and may alſo ſerve to pleaſe ſuch who admire the Fancy of the Hand, as well as the ſolid Uſes of it.

From hence appears the Folly and Ill Nature of a LATE AUTHOR, in making a Violent Noiſe he has made about Sprigging of Letters, and Penciling of Flourishes; and the ſcurrilous Treatment of all other Pen-men upon that ſcore. Whether he had given the World his Opinion or no, yet it had been true and certain in the Nature of Things, that theſe are Matters but of a Trivial Nature, in Compariſon to Writing; and therefore deſerv'd not to be made the Occaſion of much Cavil and Diſpute.

But (as ill Luck would have it) this very Author has declar'd as much himſelf; and to ſhew that it was his Real Opinion, put himſelf to the Expence of getting another Mercenary Hand to tell the World in expreſs Terms, That theſe are no Part of Writing. Beſides, there's this piece of Injuſtice over and above in ſuch Reflections; That they were made for what this Author takes the Liberty to praктиſe himſelf, unleſs thoſe Sprigg'd Letters and Pencil'd Flourishes in his own Book, were not of his own doing. Nay, which ought to be a powerful Argument with a Man in whom Velde, Materot and Barbedor are all Reviv'd: Theſe Practices were not only very common with thoſe Famous Maſters, but the particular Excellency of the greateſt of them all lay here, as is well known. And it had been but Civil even to himſelf, and thoſe great Authors conſider'd as reviv'd in him, if he had not enlarg'd in the Praise of the Art of Sprigging and Flourishing, yet (at leaſt) to have ſpoken handſomly on't, and eſpecially not to have rail'd againſt it in ſuch a malignant Manner as he has done.

Could any Man ever enter ſo deep into a Plot againſt his own Character and Reputation, as to deſign to contradict, and by that means Expoſe himſelf in ſo many Reſpects? If not, then how could this Author tell the World, That the Preface to his Book has no other Deſign than to preſerve the Art of Writing from Contempt: But he, of all Men, cannot think that the Noble Art of Writing can be in Danger of being brought into Contempt by the Uſe of ſuch Ornament, becauſe Velde thought otherwiſe above a hundred Years ago; and can Velde Reviv'd think after a different Manner? Beſides, he very well knows, That ſeveral Late Authors, ſome of whom he intended to caſt this Reproach upon, have made very conſiderable Improvements in Writing itſelf, abſtracting from the Ornamental Part, about which all the Contention is rais'd. So that 'tis plain, he could not believe, with all his Credulity, That there was any real Danger of Contempt coming to the Art: And if there was no proſpect of Danger, there could be no room for talking of a Deſign to vindicate and preſerve the Art; and if he had no other Deſign, as he declares he had not, then this Author's Preface was written without any Deſign at all, if we dare take his own Word for't. But I'll be kinder to him in this Reſpect than he is to himſelf, and ſuppoſe him not to act without ſome Deſign: And what that was, is eaſily discover'd from the fine Complements he pays to himſelf, and the rude manner in which he Treats the reſt of his own Profeſſion.

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*As for himself, we are told of his brave heroick Designs, to preserve the Art of Writing from Contempt, of the long standing of his own Reputation; of the vast Encouragement he has met with from many Eminent Merchants and others, and of his honest Intentions to serve the Publick; and by the way, I wish him Joy of the late Discoveries he has made of his honest Intentions to serve the Publick; more such will unquestionably beighten his Reputation considerably, and procure him yet greater Encouragement from Eminent Merchants, ALDERMEN, and others. As for all the rest of the Profession, they are Empiricks, senseless Pretenders, Men of little Knowledge, wanting Merit, guilty of intolerable Fraud and Imposition, betrayers of Youth, and such as lead them into a Labyrinth of Errors; Persons driven to mean Shifts, in hopes, by amusing the Ignorant, to gain the Reputation of Masters.*

*Certainly a Man who talks in this Stile can have no other Design than to make a Merit, by endeavouring to render all the Professors of Writing, besides himself, mean and contemptible. To have Vindicated the Art, it had been sufficient first to have shewn the Defects of the Performances of other Penmen, and then to have mended them; and all this without abusing their Persons, in such a manner, as discovers much less of the Gentleman-like Education he has had, than of the Breeding and Discipline of a certain Place, which is beneath mention for Scandal.*

*It is true, those Persons who have impos'd upon the World other Men's Performances for their own, deserve Censure as well as such whose Love of Novelty and faulty Indulgence of a loose and ungovern'd Fancy, have led them to such Extravagances in twirling the Heads and Tails of their Letters one among another; that instead of Pieces of free and Natural Writing, they have rather given us a lively Representation of that ludicrous Game well known in all Writing-Schools; and which often proves of so bad Consequence to the Boys. But then he should have confin'd his Satyr to them who deserv'd it, and not have lash'd about at Random, as if all who had appear'd in Publick were alike guilty; or he himself were so blinded by Passion and ill-Nature, that he could not distinguish Characters, and know Men of Merit from meer Buffoons, or empty Pretenders.*

*Since the Beginning of this Undertaking, I have met with several Persons who thought all Printed Writing was only Engrav'd upon a Plate, with an Original first perform'd, with an Exactness answerable to what it discovers when taken off. Therefore for the Information of those who are unacquainted with Things of this Nature, I shall take this Opportunity to tell them, That such Writing is first done upon Paper, with an Ink without Gum; and taken off from thence upon the Plate; by rubbing the Back of the Paper with a Burnisher, till the perfect Impression of every Stroke and Letter is left behind; so that the Engraver goes over upon the Plate, what was first perform'd upon the Paper. And tho' every Stroke generally appears as perfect as 'twas when first Written, it requires so Nice a Hand, as well as so good a Judgment, for the Engraver to come any thing near to the Freedom of the Pen, that our Nation has hitherto afforded us but two Persons who arriv'd to any considerable degree of Excellency in their Endeavours that way, and they are the Ingenious Mr. John Sturt, Mr. George Bickham, and both of them have done that Justice to the Penman, as to publicly to acknowledge, there is something in its Performance when managed by the skilful Hand of an Artist, so exquisitely fine, as not to be reach'd by the best Copyist; and consequently not to be represented in a printed Copy.*

*I have here taken Liberty to write over [fol. 8.] a piece of Round-Hand of the famous Coll. John Ayres's Tutor to Penmanship, and [fol. 11.] another Piece of the same Hand, out of the Ingenious Mr. Ambrose Perling's Copy-Book; also [fol. 19.] one out of Mr. Charles Snell's last Book. And if Curiosity leads you to compare them together without Prejudice, you may easily perceive the Improvements which have been made in that Hand; which I hope may convince impartial Persons, That all Mr. Snell's mean Insinuations of other Penmen's Counterfeiting his Works, and of his own preserving the Art of Writing from Contempt, and the like, are equally Vain and Romantick, as they are Malicious and Groundless.*

May 19.  
1714.

JOHN CLARKE

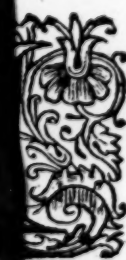


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# INTRODUCTION

TO THE

## ART of WRITING.



Shall endeavour to make this Performance Useful to those, who desire to *Write* well for common Business; as also to such Teachers who want to be instructed in the First Principles of the *Art of Writing*. And therefore I shall not trouble you with a long unnecessary Account of the Dependance of all the Letters in the several Alphabets upon one another, that being easily discover'd (so far as is material) by any one who knows but the fun-

Letters of each Hand, which I shall only mention, and leave the rest to your own Observation. Tho' a late *Ingenious Author* has been so mistaken in this as to Assert, That a Round Hand *d*, depends upon *o* and *b*, *b* upon *b*, and *c* is plain, *o* and *l* make either of them: But there are many Things of this kind which either shew how little he is us'd to Thinking, or that he intended to burden the Learner's Head with empty Theory, instead of informing his Judgment. He also says That *l* depends upon *b*, when 'tis certain that *l* is a Fundamental Letter, *b* rather depends upon *l* and *n*, or the Right Line and *n*; but as these are Foreign to the present Design I have in View, so likewise out of Respect to your Person, and the long standing of his Reputation, I shall pass them over among other Absurdities of this Nature.

The several sorts of *Hands* now in Use among us, may be divided into two Branches, *Viz.* Those of absolute Use for Business, and those which are only Ornamental. Those of absolute Use may be reckon'd Six, the Round Hand and Italian, in which most of the common Affairs of Trade, and the ordinary Business of Life, are written by all Europeans; the Engrossing, Square-Text, Court and Chancery Hands, in which all the Various Business of the LAW is generally Transacted and Recorded. The other Hands, *Viz.* The Old English, the Roman and Italick Prints, the German Text, &c. are only made use of by way of Ornament, or for Curiosity in some particular Cases, and therefore the Writing of 'em is not esteem'd of such necessity to those who are intended for Common Business.

The principal Things to be aim'd at in order to write any Hand well, are these Two. First, To get an exact Idea of a good Letter, which is done by a frequent and Nice Observation of a Correct Copy. The Other is, To get such a Command of Hand, as to be able to express, with the Pen, that Idea upon the Paper, which is attain'd by constant and careful Practice after good Examples; the Learner being first inform'd of the most necessary Things to be observ'd in his Practice of that Hand he intends to be Master of. I shall therefore,

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I. Mention



## An INTRODUCTION to the ART of WRITING.

- I. Mention some *Things* to be generally observ'd in *Writing*.
- II. Give some *Directions* for holding the *Pen*.
- III. Shew the Nature of the *Pen*, with particular *Rules* and *Proportions* for the writing of each H A N D.
- IV. Give some Useful *Hints* concerning the Ornamental Part of Penmanship.

V. Lay down some proper *Directions* for young Persons, when they first enter upon Business, in order to bring them to write a good Hand with Expedition, and to make them place *Figures* after the most Beautiful and Practical manner.

I. The *Essential Properties* of a good Piece of *Writing*, are a due *Proportion* of the *Characters* throughout the whole; a just *Distance* between the *Letters* themselves, as well as the *Words*; with a Natural *Leaning* or *Inclination* of the *Letters* one to another; a clean smooth *Stroke*, perform'd with a Masterly *Boldness* and *Freedom*, without which, the most regular Piece is like a dead *Corps*, whose *Features*, tho' they may be exact in *Symmetry*, yet want that *Spirit* which only can render it an *Object* both Valuable and Delightful.

The *Proportion* of the several *Letters* in most *Hands*, are generally regulated by the *o* and *n*, therefore let the making of them be first carefully practis'd, and then the other *Letters* which come from them, all which must be of the same width and fulness of *Stroke* as they are of.

The *Proportion* and *Shape* of the *Letters* in any H A N D, ought to be the same, whether they are written in a large or small size; therefore let every H A N D be first learn'd in a large *Character*, which will not only sooner fix the *Idea* of a good *Letter* in your *Mind*; but also give you a greater *Freedom*, and in a shorter *Time*, than writing of the small will. It is certain, that the lesser is always contain'd in the greater; and he that attains to write any *Hand* large, may soon write it as small as he pleases.

Let all *Strokes*, which are the constituent Parts of a *Letter*, (or as some call them) the BODY-STROKES, be made with the full of the *PEN*, and of the same *Thick-ness* one with another, as near as is consistent with the Nature of the *Hand* you are writing.

Let all *Strokes* which joyn the Constituent Parts of *Letters*, or the *Letters* themselves together, be made with the Corner of the *PEN*, and as fine as the *Hand* will admit of; which *Strokes* must always have some *Proportion* to the *Body-stroke*, and must be thicker, or finer according as the *Character* is lesser, or Greater: Turn not your *PEN*, neither alter the *Position* of your *Hand*, but let it move with a steady easy *Motion*, and perform every *Letter* without *Catchings* and convulsive *Flutterings*.

Let the fine *Strokes* answer one another, in a kind of *Opposition*, and in many *Hands* run nearly *Parallel*.

Let all the *Letters* which have not *Stems* above or below the *Line*, be even *Top* and *Bottom*. Let those which have *Stems* above the other *Letters*, be equal length to the *l*, except the *t*, and a few other *Letters* in some *Hands*. Let those which have *Stems* below the *Line* be equal in length to the *j*, some few excepted, may be seen by the *Alphabets* of the several *Hands* in the *Examples*.

Let the *Capital Letters* be equal in height to the little *l*, and a small *n* stronger.

Let the *Distance* between *Words* be double to that between *Letters*.

Let the *Lines* be of such a *Distance* that the *Stems* of the *Letters* may not interfere one with another; to prevent which, they must be at least twice the length of the *Stem* afunder.

II. The next Thing is *Directions* for Holding the P E N, and sitting to Write.

Hold your P E N between the two *Fore-Fingers*, extended almost straight, the *Thumb* bending a little outward, and in your *Right-Hand*, with the *Hollow* of the P E N downwards, and the *Nib* flat upon the P A P E R: Let it rest between the two upper *Joints* of the *Fore-Finger*, and upon the End of the *Middle-Finger*, One, about an *Inch* from the *Nib* of the P E N, the Ends of the little *Finger* and *Ring-Finger* that which is next to it, bend in towards the *Palm* of the *Hand*, about half an *Inch* distant from the End of the *Middle-Finger*.

Let the *Book* or *Paper* lie directly before you, and your *Hand* rest only upon the *Top* of your little *Finger*; let no other part of your *Hand* or *Wrist* touch the *Table* or *Desk*, rest your *Arm* very lightly between the *Wrist* and *Elbow*. Keep your *Body* upright, and from touching the *Desk*; Let your *Elbow* be almost directly over your *Side*, and the *Pen* pointing towards the outer part of your *Right Shoulder*, that a *Line* being drawn from the inner part of the *Arm*, at the bend of the *Elbow*, to the *Nib* of the P E N, will be nearly at right *Angles* with the *Line* you are writing upon. And for the *Slope Hands*, turn your left *Side* a little towards the *DESK*; but for all the upright ones, let the *Body* be directly before the *Right Elbow* turn'd outwards from your *Side*; so that a *Right Line* drawn from the inward Bend of the *Elbow* to the *Nib* of the *Pen*, will make an *Angle* near 45 *Degrees* with the *Line* you are writing upon. Let the *Weight* of your *Body* rest upon your Left A R M, and the *Paper* be kept down with the Left H A N D.

Take care of pressing hard upon your *Pen* in writing any *Hand*.

III. As to the Nature of the *Pen*, and the particular *Rules* and *Proportions* for writing each *Hand*, tho' they might be swell'd out to a very great *Number*, enlarging upon every *Critical Nicety*; yet I shall deliver only such, as in my judgment are most *Necessary*, most *Beautiful*, and most applicable to *Exercise* and *Practice*.



But since there is as great a Variety of Opinions among Mankind, as there is of Figures and Complexions; I make no doubt but some, thro' *Prejudice* or *Ignorance*, will condemn the most **RATIONAL PROPOSALS** that can be offer'd. And therefore in Vindication of the following **RULES**, I say, That they are the *Product* partly of my *Own Experience*, and partly of my *strictest Observation* of the *Performances* I have hitherto met with; and whoever shall gain a *Habit* of Writing according to these *Proportions*, may, without much Difficulty, turn his Hand to any other that may strike his Fancy more agreeably.

## The Round Hand and Round Text.

**THE Round Hand**, or *Round Text*, is written with such a *Pen* as requires but little pressure to perform the full Strokes; let its *Nib* be about the breadth of the full Stroke; and that part which lies next the Hand when you write, be a small matter the *Shortest* and *Narrowest*.

This *Hand* is compos'd of an *Oval* and *Straight Line*, and leans to the *Right*, making an *Angle* with the *Line* you write upon, equal to 58 Degrees; or thereabouts.

The *Fundamental Letters* are *l, o, n, j.* *n. o. f. Snell. H. Rules*  
Let the inward width of the *n*, be equal to half its perpendicular height. *of Snell. J. Clarke.*

Let the inward width of the *o* be equal to half its slope height. *Snell l. 1. p. 13.*

Let the length of the *l* be equal to twice the length of the *n* at least, and not exceed thrice.

Let the *j* be equal in length to the *l*. *1. 2. of perpendicular height. Snell. 2. at least its slope height. Clark*

Let the Thickness of the *Full Stroke* be equal to one fifth part of the width of the *n*; and when a strong Hand is requir'd, it will bear one fourth part of the width of the *n*. *1. 2. of inward width. Snell.*

The Manner of *Joyning* the *Letters* is best discover'd by the *Examples*, but Observe, That the *Space* between each *Letter* appears to the *Eye*, nearly equal in *Area* to the *White*, contain'd in the *o* or *n*.

The *Principal Joynings*, and *Meeting of Letters*, are these following.

1. When two right Lin'd *Letters* meet, and join in the Middle, as *ui, ll, th, nu, i, ib*, &c. the Distance is equal to the inward width of the *n*.

2. When two *Ovals* meet, as *oo, ve, bo, og*, &c. the Distance is equal to half *n*.

3. When the *Oval* and the *Right Lin'd* meet, as *oi, ui, bu, on, fo, lo*, &c. the Distance is equal to  $\frac{3}{4}$  of the width of *n*.

4. When the *Right Lin'd* meet, and joyn with a turn at the Top of the following *Letter*, as *nn, an, in, my*, &c. the Distance is equal to *n* and half *n*, the half being allow'd for the Turn at the Top, and the joyning *Stroke*; but when they come before *x* or *s*, or *z*, as is *nx, iz*, &c. then the Distance is about *n* and  $\frac{1}{4}$  *n*.

5. When half *Oval Letters* come before those that are *Right lin'd*, and join in the Middle, as *ci, eu, xt*, the Distance is equal to *n* and half *n*; but when they join

with a turn at the Top, as *ew, xn, cy*, &c. about the thickness of the full Stroke, may be allow'd for the turn, and when they come before the *s, x, or z*, as *es, ex, ez*, the Distance is near twice the width of *n*.

Move your Hand, and turn lightly upon the End of your little *Finger*, and endeavour to make a whole *Letter* at one continued Stroke, and give the full and small Strokes without turning or taking off the *Pen*; but when your Hand wants easing, you may, for your conveniency, take off the *Pen*, tho' it be in the Middle of a *Letter*; yet never in a full Stroke, but only where it may be continued without being afterwards discern'd, or any ways prejudicial to the *Letter*.

Let the *hair Strokes* of the *n, m*, &c. be carried out from about the Middle of the *Body-stroke*, and let the Turn at the Top and Bottom of the last Stroke, as well as the other Turns of that kind, be alike; and then there will be an Agreement between the *Fine*, as there is between the *Body-Strokes*.

## The Italian Hand.

**THIS Hand** is written with the same *Pen* as the *Round Hand*; only the *Nib* somewhat finer, and the *Slit* longer, that the *Shades* may be made at once, without *daubing* and *after-touches*.

The *Slope* and *Fundamental Letters*, the same as in the *Round Hand*.

The width of the *o* and *n* is equal, and about one fourth part of the slope height; the joyning the same with the *Round Hand*: The Distance of the *Letters* about the width of the *m*.

## The Engrossing Secretary HAND.

**THIS Hand** is written with a firm *short-slit Pen*, whose *Nib* is rather broader than the *Right-lin'd Body Stroke*, and the outward part thereof next the *Thumb* somewhat shortest. In writing of this *Hand*, as well as all the *Black* or *Square Hands*; it is very necessary to hold the *Pen* more upright, with the *Fore* and *Middle Fingers* more bending than in the *Round Hands*, and the *Pen* a little on one side, upon the shortest part of the *Nib*.

Let the *Letters* stand exactly perpendicular to the *Line*.

The *o* and *n* are both included in a *Square*, and the width therefore of each, from outside to outside, must be equal to their height.

The *Fundamental Letters* are *o, n, v, l, j*.

The Thickness of the *Perpendicular Strokes*, about one fifth part of the height of the *n*.

Let the *Angles* at the Top and Bottom of the *n, m*, &c. be exactly equal, and then the *Hair-Strokes* will run Parallel.

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Let the *Back-strokes* of the *o, d, b, &c.* be made at once, and near as thick as the opposite *dark Strokes*.

Let the length of the *l* and *j* be twice the length of the *n*, and not exceed  $2\frac{1}{2}n$ .

Let not the width of the *Stems* exceed the Bounds of the *n*.

Let the *Distance* between the *Letters* be equal to the *Distance* from *Stroke* to *Stroke* of the *n*, the *Circular Letters* Excepted, which are regulated as in the *Round Hand*. The manner of *Joyning* is best seen by the *Examples*.

The *Round Hand* being generally us'd instead of the *Running Secretary*, I have omitted giving any *Examples* thereof, and shan't trouble the Learner with *RULES* about it.

### The Square or Secretary Text HAND.

THIS *Hand* is written with a firm *Pen*, whose inward part of the *Nib* next the *Hand*, is somewhat the shortest, in order to the more easy making of the *Oblique Strokes*, at the Top of the *a, q, g, &c.* fainter than the other.

The *Letters* of this *Hand* stand perpendicular to the *Line*.

The *o* and *n* are both included in a *Square*.

The *Fundamental Letters* are *c, o, i, n, a, l*: The Thickness of the perpendicular *Stroke* is about one fourth or one fifth part of the height of the *n*, the *l*, is twice the length of *n*. Let not the width of the *Stems* at the Top exceed the Bounds of the *n*. Let the *Hair-Strokes* be Parallel.

Let the *Squares* be cut sharp at once, without *After-touches* and *Spurs*. Let the *Back-strokes* of *o* and *d* be of the same Thickness with the *Fore-strokes*; and let the Point at the Top of *o, a, g, q*, be in the Middle between the two *Strokes*.

### The Court Hand.

THIS *Hand* is written with a *short-slit Pen*, whose *Nib* is broader than the *down-right Strokes*, and its outward Part next the *Thumb*, considerably the shortest.

Let the *Letters* stand perpendicular to the *Line*, or rather a little inclining to the left.

The *Fundamental Letters* are *u, o, v, l, b, c, f*.

The inward width of *n* and *o* is the same, and equal to the Thickness of the *down-right Stroke*, which is equal to one seventh part of the height of *n*.

Let the *Distance* between *Letter* and *Letter* be equal to the inward width of *n*, except when the *Circular Letters*, or *Right Lin'd* and *Circular* come together, which generally touch, as may be seen by the *Examples*.

Let the *l* be twice the length of the *n*, and the Top (or *Stem*) an *Isosceles Triangle*: Then the *Angular Point* between the two equal sides will be half the length of the *n*

above the Tops of the other *Minims*, and of the same height as the Top of *a, c, t, s*. The Marks of Abbreviation may be seen by the *Examples*; and the manner of Abbreviating, best known by *Practice* in such Business as the *Hand* is design'd for.

Let the *Right Lin'd Hair-strokes* run Parallel one to another, and have the same Inclination to the *Line* you write on, as the *Body-Strokes* of the *Round Hand*; the *Hair-stroke* being continu'd to the *Line*, it will make an *Angle* of 58 Degrees thereabouts.

Let the Round *r* always follow the *o*, and the Long *r* all other *Letters*.

### The Set or Running Chancery-Hands.

THESE *Hands* are written with a *Pen* made as for the *Court-Hand*, tho' so what more *Square* at the *Nib*, and may be easily Learn'd by one who can write the *Court*, without any further *Direction* than an Observation of the *Examples*, a little *Practice*; and being so easie to write, and only us'd in the *Court of Chancery*, there is no need of troubling the Reader with *Rules* about it.

### The German-Text.

THIS *Hand* is written with a *Short-slit Pen*, whose *Nib* is *Square*, and rather broader than the *downright-Strokes* of the *Letters*.

Let the *Letters* stand Perpendicular to the *Line*.

The *Fundamental Letters* are *i, o, l, n, v*.

The Thickness of the Perpendicular *Stroke* is equal to one sixth part of the Height of *n*.

The width of the *n* and *o* is Equal, and about one third of the Height. The Length of the *l* is Equal to the Height of *n* and half. The outward Bounds of the *Stem* must not exceed the width of the *n*. Cut the *Squares* at the Top and Bottom of *Letters* at once, without *Spurs* and *After-daubings*, not exceeding in Length the thickness of the *Body-strokes*.

There are many Things more relating to *Writing* which might be said; and many that are only to be discover'd by *Practice* and *Observation*: But what I have done is sufficient by way of *Introduction*, and for the rest, together with the *Principles* of the *Hands*, I refer the Learner to the *Examples*, and recommend them to his *Careful Imitation*.

And as the *Rules* for *Poetry* are only to Assist, and not Confine a *Genius*, so the *Directions* may serve the Learner, till he arrives to such Judgment, as to give a free Liberty to his own *Fancy*.



en, according to the usual Liberty allow'd to *Painters* and *Poets*, he may do them as he pleases; so he does not run to any unnatural Extrems. I have the same Liberty my self, in the following *Examples*, wherein I have confin'd to no Man's particular *Rules*; but considering the Nature of the *PEN*, and the Motion of the Hand in *Writing*, I have made the *Examples* agreeable thereto, to the Best of my Judgment.

The next Thing to be taken Notice of is the *Ornamental* part of *Penmanship*.

This has been exploded by some, because not of immediate Use in *Business*, thro' Ignorance and want of Capacity to do any thing agreeably that way; but is allowable in this, as well as in any other Art or Science. And as it is attain'd without a *Laborious Practice*, so it is not to be dispos'd of without Consideration. 'Tis what no Man, who pretends to the Name of a *Writer*, ought to be Ignorant of; neither ought he to lay so great a stress to value himself for any Performances of that Nature.

The Ornament consists of two Parts: The *Inventing* and *Composing* of Proper Strokes, *German-Text Capitals*, *Knots*, and various Figures of *Birds*, *Beasts*, &c. is the performing of *Flourishes* or *Letters* by a quick Motion, which is the *Command* of Hand.

Of these proceeds from a peculiar Genius, and is the Effect of a good *Sound Judgment*, and is hardly to be Taught or Communicated; but yet some *HINTS* may be of Service to one whose Inclination leads him to it, and who stands in need of Assistance. Be often observing what has been done by the best Masters. Let not your Ornament obscure your Writing, but let it be Natural; not full of Strokes in some Parts, and in others empty and the Strokes turn and play over one another with as much Wantonness, as you can, not running too much upon the *spiral* or *Parallel*; let not two Strokes cross, but let them answer one another, and lie all the same way as in a Picture. Let not two Strokes cross one another in the same place, endeavour to make a few Strokes well plac'd, rather than a Crowd without Order or Beauty.

The first Part which is call'd *Striking*, or *Command of Hand*, is of two Sorts, the *French*.

The first Manner is perform'd with the hollow side of the *PEN* held towards the Paper, is most proper for *Business*, because the Fuls of the *Letters* are laid, and is held as in writing the *Round Hand*.

The second is perform'd with the *hollow side* of the Pen turn'd towards the End of the Finger. This is most proper for *Figures* and *Flourishes*, and the *Italian*, and *small Round Hands*, but it is by no means to be allow'd of in *Letters* or *Text*. Either of them being made use of in their proper Place, and with Boldness and Neatness, by a Judicious *MASTER*, will appear well, and give a pleasant Air to a Piece of Writing.

The Centre of Motion in *striking* is at the Shoulder, from whence let your Hand and Arm swing together with a Sprightly Motion, without resting upon your Hand, and touching the Paper with any Thing but the *PEN*, which must not be turn'd in the Hand while you are making of any Stroke. The slower the Motion the surer; but yet there must be such a Boldness and Freedom observ'd, that the Stroke may be smart and clean, without *Roughness*, or any *Flats* and *Corners*.

V. The Last Thing propos'd in this *Introduction*, is to lay down some proper Directions for young Persons, in order to bring them to write a good *Hand* with Expedition; and to make and place Figures after the most Beautiful and Practical manner.

I have often found by Experience, that many who have written a tolerable *Hand* at School, after they had been sometime employ'd in *Business*, have been oblig'd to apply themselves to a *MASTER* for his Assistance, to recover that *Hand* they had lost through their own Negligence.

Therefore to prevent this, and to write a good *Hand* with Expedition, it is absolutely necessary, that upon your first going into *Business* you take time to write every Thing well; and have regard to the true Shape of every *Letter*; and that you carefully avoid all unnecessary Strokes, as well as long Stems in your *Letters*; That you sit with your Body upright, and lean very lightly upon your *PEN* and Right Arm; That you let your Hand move with an easy Motion, and without Hurry, performing as much with the continued Motion of the *PEN*, as you possibly can, without straining or carrying it beyond what you can Command with Freedom and Ease. This being carefully observ'd, you will in a short time get such an habitual Freedom, as that you may write a good *Hand* with great Expedition, and Pleasure. As for the placing of the Figures, there are several ways which look well, as may be seen by the *Examples*; but to me the Order and Manner of those which are in the first Plate of the *Round Text* appear most Uniform and Beautiful.

Observe that your Figures be always made considerably Larger than your Writing; and when they stand in Columns by themselves in Books of Accompts, they look best when Upright; but when mix'd with Writing, somewhat Leaning. The making of a good Figure is as commendable as the writing a good *Hand*; and therefore I Recommend the Practice thereof to all such, as would be thought Qualify'd for *Business*.

I very well know that some who set themselves up for *Criticks*, and cavil at every thing they are not concern'd in, will with their usual Grimace and Toss of the Head, pretend to be Witty upon this Performance, to shew what Masters they are at *Ridicule* and *Banter*. But since the best Things have been made the Subject of Railery by Men of little Judgment, and less Honesty; I shall not be concern'd at their utmost Efforts; being satisfy'd that I have sincerely endeavour'd to Improve that Useful and Commendable Art of fair Writing.

And I am induc'd to hope, That they whose Judgment is unbiass'd by *Ill Nature*, will not think my Endeavours altogether in Vain.



## The ENGRAVER to the READER.



**T**HE Author of this Performance was the first Penman I receiv'd any Knowledge from, in the Art of Writing, by Engraving a small Copy-Book for him, about Six Years ago, Intituled the Penman's Diversion, in which the Writing was so well Perform'd, that it both gain'd him a Considerable Reputation, and brought no Discredit to the Engraver.

This introduc'd me to the Acquaintance of that Ingenious Penman, Mr. George Shelley, who seeing and likeing what I had done, after the Author's New manner of writing the Round Hand, was pleas'd to send for me, and employ'd me in Engraving a large Copy-Book.

Afterwards I Engrav'd a Copy-Book for that Eminent Penman, Mr. Charles Snell, and some Pieces for the Ingenious Mr. Robert Moore, and several others of the best Masters, from whom I received Extraordinary Encouragement. All which I Acknowledge to be owing to the Instructions I first had from this Author.

And whilst I was employ'd by the other Gentlemen for about the space of Six Years, he in that time made such Improvements in the Art of Writing (which will plainly appear in this Book) that I think my self oblig'd in Justice to him, and his Performance, (tho' neither stand in need of my Commendation) to acquaint the Publick that I Engrav'd the Plates of the following Sheets, from the best

Originals I have hitherto wrought after; being perform'd by him with the Pen, with so much Freedom and Correctness, both in the Writing and Striking, that I was surpriz'd with New Beauties in every Piece. I Endeavour'd the utmost Exactness in Performing my Part, yet I could not fully reach his.

And indeed, in Writing as in Drawing, when perform'd with Judicious Neatness, there is a Beauty and Delicacy impossible for any Graver to come up to. Because Writing is perform'd by a Swift Motion of the Pen, which makes it Freer than the Slower Motion of the Graver can ever be. The Beauty of Writing depends very much on the Ink, which being Fluid, works itself with Ease into the Paper, and lies smooth and agreeable to the Eye. Whilst the Printing Ink being of a grosser Body, and requiring violence as that of the Press, to force it into the Paper, makes it uneven and less beautiful.

Therefore with all these Advantages, 'tis certain a Curious Piece of Engraving must needs Excel a Curious Piece of Writing, supposing both to be of equal Judgment and Care. By this Acknowledgment I do Justice to all the Ingenious Professors of the Art of Writing.

May 15.  
1714.

## ADVERTISEMENT.

**A**T the Hand and Pen in Warwick-Lane, near St. Paul's, Young Gentlemen are Boarded, and Taught by the Author, to write all the Hands now in Use, after the most free and Beautiful Manner: Arithmetick in all its Parts, after an Easy and Concise Method: Merchants Accounts, or the Italian Manner of Book keeping in all its various Branches, as now practis'd by the most Eminent Traders and Accountants in Europe.

22 JY 69



A B C D D E E F F G H I K L M N

ltiüyrnmceoxsvrffsadbqgphyykkpadqgz

Education either makes or marrs us; and  
Governments, as well as private Families,  
are concerned in the Consequences of it. mn  
abcdeffghikllmnoppqrsstttuvvwxxyyz. in

M N O P Q R S T U V W X Y Z C

1234567890.



A B C D D E E F F G H I K L M N

ltiüyrnmceoxsvrffßadbggphyykkpadggz

Education either makes or marrs us; and  
Governments, as well as private Families,  
are concerned in the Consequences of it. mn

abcedessghikllmnoppqrsstttuvvwxxyyz.in

M N O P Q R S T U V W X Y Z C

1234567890.



The multitude is more taken w.<sup>th</sup> appearance  
than reality; for the noise and glitter of a  
vain Pretender shall excite their attention,  
and flash upon their weakness, at an irre-  
sistable rate; while the modest understand-  
ing man passes unregarded, and is often  
the object of their Contempt. innuexahin

---



*Be very cautious in commending your Self;  
for He, who is continually entertaining  
his Companions with Commendations of  
himself, discovers a weak Understanding,  
and is ever the Object of Contempt and  
Ridicule to men of Sense and Judgment.*

*Clark scr.*



Nemo mortalium omnibus horis Sapit; nam  
sapientissimi homines nonnunquam capi-  
untur blanditiis malorum hominum; quam  
suaviter malevolentissimi hominuli caput  
tibi demulcebunt, dum eodem momento mani-  
bus pedibusque, ut aiunt, conantur id tibi com-  
minuere! a b c d e f g h i k l l m n o p q r r s s t u v w x y z.

Clark ser.



A

Aamm. Bbmm. Ccmm. Ddmm. Eemm.

R

B

Fffmm. Ggmm. Hhmm. Iimm. Jjmm.

S

C

Lmm. Mmm. Nmm. Oomm. Ppmm.

T

D

Qqmm. Rrmm. Sssmm. Tttmm. Uummi.

V

Vvmm. Wwmm. Xxmm. Yyemmi. Zzmm.

I K L M N O P Q

W

F

Sunt, qui omnium libidinum servi, sic Aliorum

X

G

Vitiis irascuntur, quasi inuideant, et gravissime,

Y

puniunt, quos maxime imitantur. Atqui Ego

optimum et emendatissimum existimo, qui ceteris

ita ignoscit, tanquam ipse quotidie peccet; ita

Z

H

Peccatis abstinet, tanquam Nemini ignoscat.

Clark.



By the rare Invention of Writing innumerable benefits  
are conveyed unto Men. By this we have y<sup>e</sup> monuments  
of antient times communicated unto us. By Writing we  
give directions for our foreign affairs, tho' we stay at home;  
and correspond with our absent Friend as freely as with  
a present Neighbour, communicating all our counsels w<sup>th</sup>  
the greatest secrecy. And by it we have God's holy Word,

*continued unto us.*

Clark scrip.



La connoissance de Soi-même est le commencement de l'amandem.<sup>t</sup>  
Il y a des monstres d'impertinence, qui sont tantôt d'une humeur  
tantôt d'une autre, et changent de Sentimens comme d'humeur  
Ils s'engagent a des choses toutes contraires, se laissent toujours  
entraîner a l'impétuosité de ce débordement civil, qui ne corrompt  
pas seulement la Volonté mais encore la connoissance et le jugem.<sup>t</sup>  
C'est la marque d'une rich fonds de Sçavoir prévenir et corriger  
son humeur, d'autant que c'est une maladie d'esprit, où le Sage doit  
se gouverner comme dans celle du corps. • Ioannes Clark scrip.<sup>t</sup>



*How sublime a thing is it to live by Faith, and not by Sense?*

*To depend upon a promise of things unseen, under a thousand discouragements and Temptations to Infidelity? To submit our understandings with a becoming humility to Mysteries that are intirely above them; our Wills to the divine Pleasure and disposal; and make it our delight to do, and to be in all cases, just what infinite Wisdom shall think fit to determine!*

*Clark scr*

*1712.*



Monsieur

a Londres le 22. Fev. 1711<sup>1</sup>/<sub>2</sub>

Permettez moy qu'en Vous remerciant tres humblement de  
la peine qu'il Vous a plu de prendre pour L'exécution et  
accomplissement de la convention que Jay faite avec M.  
de Justaumont. Je Vous importune encore d'une seconde  
prière de le voir et de tirer de luy le consentement qu'il est  
tenu me fournir. Vous me obligerez d'autant plus a demeu-  
rer comme Je suis.

Mons

Votre

tres humble Serviteur

Jean Clark.



London 3. June 1712

To Write a Good Hand is a fine Accomplishment, and is as useful to the Gentleman and Scholar, as the man of Business: for as a Graceful manner of Speaking gives a Lustre to Good Sense, so a Bad Hand, like a Stammering Tongue, very often obscures it. Wherefore Sir, since you are endeavouring to cultivate the mind of your Son with Gentlemanlike Qualifications, suffer him not to neglect that of Writing well; and tho' 'tis not likely, he may want it for a maintenance, yet let him not defer it till very late, as if it were to be attained in a few Days; but see that he constantly imploy some part of his Time under the care of a Judicious Master, till he be Confirmed in a Free, and correct way of Writing. I am,

Yr. Very humble Servant,  
John Clark.



A B C D E F F F G H

I

J

K

L

Aaammn. Bbbcaamm. Cccummm. Ddimdemn. Ddimmind.  
Eccummmu. Ffuffamfin. Ggommuung. Hhhimme. Jimmimn.  
Kkkimski. Lllellimmi. Mmmme. Mnnkan. Nnnmmn.  
Nnncaann. Oooammni. Pppocann. Pppppmmi. Qquumngu.  
Rrrrrerexis. Sssessamm. Tthhuteett. Uummmn. Vvcimmmme.  
Whimmmw. Wnnwemnn. Xxxummi. Yycamncey. Zzizezan.

V

W

X

Y

1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 0. 0.

Quid erat, cur in numero viventium me positum esse gauderem? an  
ut cibos et potum percolarem? ut hoc Corpus casurum ac fluidum  
periturumque, nisi subinde impleatur sarcirem? et viverem agra  
minister? ut morti timerem cui omnes nascimur? Detrahe hoc in-  
estimabile bonum non est vita tanti, ut sudem, ut aestuem. O quam  
contempta res homo est nisi supra humana se erexerit! Seneca!

M N O P P Q R S T T



1234567890. 1.1.2.3.4.5.6.7.8.9.0. 1234567890.

*A Noble Spirit is as much invigorated with its due proportion of Honour and Applause, as tis depressed by Neglect and Contempt. A Good Name is fitly compared to a precious Ointment, and when we are praised with Skill and Decency tis the most agreeable Perfume, but if too strongly admitted into a brain of a less Vigorous, & happy Texture it will like too strong an Odour overcome the senses, and prove pernicious to those Nerves twas intended to refresh. Joannes Clark Scripsit. 1712.*

12594223069880335577254275426412788633463955420096.



Received 6<sup>th</sup> May 1712 of M<sup>r</sup> Charles Torriano twenty five pounds  
in full for the difference of two thousand five hundred pounds Bank Stock

£ 25 - -

Farmer.

Promise to pay to M<sup>r</sup> William Cullum mercaux or Order on demand three  
hundred ninety nine pounds nineteen shillings and six pence Value recd.

May 2. 1712.

£ 399:19:6.

W. Tayer.

Norwich 25<sup>th</sup> April 1712.

At six days sight pay to M<sup>r</sup> Jeremiah Simons or Order thirty nine  
pounds ten shillings Value recd & place it to Acc<sup>t</sup> as p<sup>r</sup> Advice from

To M<sup>r</sup> Samuel Jones  
Merch<sup>t</sup> in London:

Your humble Servant  
John Smithson.



Mess<sup>rs</sup> Norman and Fox

Please to pay to M<sup>r</sup> Thomas Whittingham or Bearer on demand three  
hundred twenty nine pounds four Shillings & six pence June 25. 1712.

£ 329 " 4 " 6.

D. Tomlinson.

London 26 June 1712. for 500 £ str at 37. 54 d. Flem.

At Ulsance pray pay this my second Bill of Exchange my first not being,  
yet paid, unto M<sup>r</sup> Samuel Rimenton or Order five hundred pounds Str<sup>at</sup> at  
37. 54 d. Flem. p<sup>r</sup> £ str. for Value recd of M<sup>r</sup> John Jones & put it to Acco<sup>t</sup> of,

To M<sup>r</sup> Simon Vennereaux  
Merch<sup>t</sup> in Rotterdam.

Your humble Serv<sup>t</sup>  
R<sup>o</sup>. Woe

Received 27 July 1712 of M<sup>r</sup> George Bickham Jun<sup>r</sup> the sum of One hundred.  
Twenty four pounds thirteen shillings & six pence in full of all Acco<sup>ts</sup>

£ 124 " 13 " 6

P<sup>r</sup> J<sup>n</sup>. Clark.



Mr Thomas Finchy

Rotterdam 31. May 1712.

Yours of the 12<sup>th</sup> Cour<sup>t</sup> is before me and in a very short time I will certainly  
Answer Yo<sup>r</sup> Expectations. Inclosed is the Acc<sup>t</sup> of Sales of 50<sup>th</sup>ds of Tobac.  
Recd. p<sup>r</sup> the Virginia Merchant Cap<sup>t</sup> Humphry Sommerton Command<sup>r</sup>  
which I hope will be to Yo<sup>r</sup> satisfaction If any mistake happens it shall  
be carefully Rectified. I have remitted You 150 £ stem. in p<sup>t</sup> of the Ballan.  
due to You on the last Acc<sup>t</sup> by Cornelius Van Mannim's Bill of Exch<sup>t</sup> on  
Robert Johnson payable at Usance to Yo<sup>r</sup> Self or Order Exch<sup>t</sup> at 36:7 d ft  
Please to draw Yo<sup>r</sup> bill on me for the rest & it shall have due Hon<sup>r</sup> from

Pr  
Yo<sup>r</sup> most obliged humb. Serv.  
R. Manno.



W<sup>r</sup> John Williams

London 19<sup>th</sup> June 1712.

By

Enclosed is Invoice and Bill of Lading for thirty Thts. of Tobacco ship'd  
on board the Richard and Thomas Cap<sup>t</sup> Samuel L. Normanneaux Comm.  
Also Twenty D.<sup>o</sup> Ship'd on board the Virginia Merch<sup>t</sup> Cap<sup>t</sup> Rob<sup>t</sup> Morge  
Command<sup>t</sup> which I hope will arrive safe and to a good Market. I have  
according to Yours of the 2<sup>d</sup> Inst. drawn on You a Bill for 200 £ str. payb.  
at Usance to Marmaduke Waterman or Order Exch<sup>t</sup>. at 37 5 6 d. Flem.  
Which I desire You to Honour as usual, and You'll very much Oblige;

Y<sup>r</sup> humble Servant

R. Dunn.



London 28. Sept. 1712.

you pass too great a Complement on my Judgment, when You  
desire my Advice concerning the Education of yo<sup>r</sup> Son. I must  
indeed admit it a Matter of extraordinary Moment to give a  
Youth of so capacious a Genius an advantageous Education, but  
certainly the same prudence and penetration that accompany  
your other undertakings will not fail to lead you to make use  
of the best Masters; and I know you have Generosity enough to  
reward their merits. What Advice can you then want, from:

Clark ser-

Yours most humble Serv<sup>t</sup>  
Larbedor.



Aaabbcccaadeeffffggghhhuuyjkkkkllmmmm

Clark. Aaammum. Bbbcamme. Ccccdginn. Ddduummi. Ecciaammui.  
Tffersuffcai. Gggceemmr. Hhhbbgim. Iijemmoa. Kkkirkccc.  
Lllimccci. Mmmnn. Nnnmmnn. Occaddurs. Pppceennn.  
Qqqumma. Rrrrren. Sssscamm. Tttterethh. Uuummean.  
Vccrrccmn. Wwweeai. Xxxuummi. Yyyeammis. Zzzzzom.

M mnnccppppggrrersssttuuuvvvvwxxyyzz.



# The Arts of Deceit and Cunning,

do continually grow weaker and less servicable to them that use them; whereas Integrity is of lasting use, and the more any man practiseth it, the stronger it grows, and the greater Service it does him, by confirming his Reputation, and encouraging those w<sup>th</sup> whom he has to do, to repose the greater trust, and confidence in him. — Sincerity is the best Character that can be given any man. imm

Clark set.

Sep. 6. 1712.



The world is grown so full of Dissimulation and Compliment, that Mens words are hardly any signification of their thoughts, and if a man measures his words by his heart, and speaks as he thinks, and expresses not more kindness for every man, than men usually have for any man, he can hardly escape the Censure of Rudeness and want of breeding. John Clark. scrip. 1712.

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As great and exalted Spirits undertake the pursuit of hazardous actions for the good of others, at the same time gratifying their Passion for Glory: so do worthy minds in the domestick way of Life deny themselves many Advantages to satisfy a generous Benevolence, which they bear to their Friends oppressed with Distresses and Calamities. amalmcmmdmcmmsfmsfsmgmhmimkmlmnmcmfmgurmestfsmamwrmqz.

Dee Mo Dee De



Madam

London 25 Novemb. 1712.

Clarkscr.

The prudent Education you have bestow'd upon your Daughter, is worthy y<sup>e</sup> Imitation of our whole Sex: For your Care has not only been to make her taking to the Eye & Ear, by Musick, Singing, and Dancing, but you have also successfully Endeavour'd, that her Conversation should be equally acceptable to the knowing, and the virtuous of both Sexes. So that her Good Sense is as much admir'd, as her other Accomplishments are Envid: Among which y<sup>e</sup> of Writing well is not the least to be Valued, for by means of that Excellent Qualification, she can Entertain her absent, as well, as her present Friend, as has been Experienced by her Admirer, and

Madam

Your very hum. Serv.

Felicia Fox,



iumnceodaaageessbhklstuvwxvz.

arcus. Cullius. Cicero hoc. Dabet

Detrahere aliquid alteri et hominem hominis  
incommodo suum augere commodum magis  
est contra naturam quam mors, quam pauper  
tas, quam dolor, quam coetera quae possunt ex  
aut corpori accidere, aut rebus externis. oabc.

abcedffghikllmmnovqrrssstttvwxvz.



DRUCKER

**A** Person who appropriates to himself the  
Reputation that arises from anothers  
Performance, discovers a barrenness of  
Mind, a vain glorious humour, a lazy  
Disposition, and an unjust Principle.  
abcdefghijklmnopqrstuvwxyz.

WINDY WOODS



Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm

Aaann. Bbbnn. Cccnn. Dddnn. Eeeann.  
Eeeann. Fffnn. Gggnn. Hhhnn. Iienn.  
Kkknn. Lllnn. Mnnnn. Nnnnn. Ooonnn.  
Pppnn. Qqqnn. Rrrnn. Sssnn. Tttnn.  
Uuunn. Vvnn. Xxxnn. Yyynn. Zzznn.

**N**on solum Scientia quæ est remota a Justitia -  
Calliditas potius quam Sapientia est appellanda  
verum etiam animus paratus ad periculum si -  
sua cupiditate non utilitate communi impellitur au-  
dacia potius nomen habeat quam fortitudo. -

Nn Oo Pp Qq Rr Ss Tt Uu Vv Xx Yy Zz



# In the Name of God Amen.

I William Jennings of the Parish of Christ Church London —  
Tallow Chandler being mindful of the frailty and Mortality —  
of human Nature and that it is appointed for all men once to die —  
but considering the uncertainty of the time thereof being of sound —  
Mind Memory and Understanding Do therefore make this my —  
last Will and Testament in manner and form following that is —  
to say **first and Principally** I commit my Soul to the —  
Almighty God my Body to the Earth there to be decently buried —  
according to the Discretion of my Executors hereafter Named. —

London      Clark scr:      Feb: xix.





unt qui omnium Libidinum Servi

Sit Aliorum vitio irascuntur quasi inuideant et gravissimo puniunt  
quos maxime imitantur. Atqui Ego Optimum et emendatissimum ex-  
istimo qui talis ita ignoscit tanquam ipse quotidie peccet ita Detentio  
abstinet tanquam Neminem ignoscit. Proinde hoc Domini hoc Socio hoc  
in omni vita Genere leniamus ut nobis implacabiles simus exetabi-  
les istis etiam qui dare veniam nisi sibi nesciunt. Plinius Junior.  
ambitundisuguguhijmihimomypuquremsouhummoxynz.

---

Clark

Ser.



ssaa bbcc dd ee fff gg hhh  
lll mmm nnn oopp ppp qqq  
rrr sss ttt uuu vvv wwx  
xyz aa.

ssaa de ggghh iijjkk llmm  
nnno ppqq rrrrss ttuu  
vvwx yyyz aa







